

# Exhibition Extraordinary!

## CATALOGUE

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Pictures, Statues, Busts, Bronzes, &c. &c.

NOW EXHIBITING FOR SALE,

At the Great AUCTION-ROOM, Westminster.

TO WHICH ARE ANNEXED

SOME CRITICAL OBSERVATIONS.



Third Day's Sale,



Without Reserve.

Mr. AIRCASTLE, *Berkshire.*

76. *Portrait of Judge Jefferys*, supposed to be a striking likeness.

77. *Clemency*. A feeble exertion.

78. *Getting into a Scrape*. A burlesque drawing, the expression vulgar.

79. *The Wolf in Sheep's Clothing*. Naturally done, but the subject is hackneyed.

80. *Humanity*. A deception, most curiously contrived.

Mr. MADFORD, *Lincoln's Inn.*

81. *The Afs in the Lion's skin*. In this picture, the brutal stupidity of the Afs is happily blended with the savage ferocity of the Lion, but at the same time the whole is totally destitute of effect.

82. *Portrait of Jack Ketch*. Painted from memory. A good picture.

Mr. SCOTBY, *New Cavendish-square.*

83. *A Cannibal*. There is a nature in this production which is very captivating.

84. *The Assembly of Surgeons*, who in the time of Louis XV. held a meeting to invent torments for the wretched Maniac Damians. The general conception of this piece is perfect, the figures are mostly portraits of great living characters.

85. *A Black*. A correct representation.

Mr. STANDUP, *Mansfield-street.*

86. *The Good Samaritan*. An interesting picture; the subject well treated, and the lights beautifully disposed.

87. *A Patriot*. Finely characterised; this master has uncommon merit; there is a charming singularity in his style.

88. *Scenes in France*. Faithfully delineated.

89. *An honest Man the noblest Work of God*. This painting possesses a dignified originality which is rarely to be found in the best modern productions.

Mr. CUNNING, *Inner Temple.*

90. *Plan for a Royal Palace*, to be erected at Paris. A spirited design, but impossible to be executed.

91. *A Magpie*. A copy from nature.

92. *Rosencrans*, from Hamlet. A feeble composition.

Mr. JENKINS, *Conduit-street.*

93. *Guilkenstern*. An unmeaning picture.

94. *The Mouse Orator*, proposing to tie a Bell on the Cat's Neck. Here may be discovered some originality of conception, but the want of method must strike the commonest observer.

95. *Folly with a Cap and Bells*. An excellent sketch.

96. *A Puppy barking at the Moon*. Done with precision.

Mr. FITZ-OSBURN, *Leeds.*

97. *Portrait of a Gentleman*, in water colours. A trivial performance.

98. *A Poor Poet*. Uncommonly correct.

99. *An Afs between two Bundles of Hay*. In this picture, doubt,

wavering, appetite, and dullness, are finely marked, but the tints are generally feeble and confused.

Mr. FREDERICK, *Piccadilly.*

100. *The Retreat of the Ten Thousand*. A miserable daubing; an evident want of conduct in the composition.

101. *A General on Horseback, the Army engaged afar off*. There is a strong expression of wisdom and courage in the face; the background, however, is too dismal.

102. *Tourney Races*. A faithful representation taken on the spot, in 1794. The Enemy are seen forcing an out-post at a distance. This may be considered as a valuable historical piece.

103. *Mars and Bacchus*—happily imagined, the execution is certainly astonishing.

Mr. EARL, *Grosvenor-square.*

104. *An Old Satyr*. A more disgusting picture was never painted.

105. *A Red-Hair'd Wench*. A fine piece; it is, nevertheless, deficient in chastity of colouring.

106. *Tiberius in his Retirement*—too indecent for exhibition.

Mr. REEVESBY, *Strand.*

107. *A Spy*. Meanness, Treachery, and Baseness, are strongly characterised in this picture, but the varnish is abominable.

108. *A Dirty Dog*. The cur is most naturally painted, but he is rather too filthy.

109. *The Captain of a Banditti*. It apparently wants spirit.

110. *A Beast—a Non-descript*. A more odious monster was never produced by nature; the colouring in a proper style.

Mr. FITZ-BUCHAN, *Serjeant's Inn.*

111. *A Counsellor pleading for the Oppressed*. This is one of the most animated productions of modern times. It expresses in a striking manner, Honour, Honesty, Eloquence, Spirit, Patriotism, and Humanity. The colouring is beautiful.

Mr. HORNBY, *Wimbledon Common.*

112. *Execution of a Letter de Cachet*. The shocking display of the savageness of Tyranny. This picture appeals to the feelings of every individual.

113. *A Dungeon in the Bastille, containing an English Prisoner*. The horrible gloom of the scene, and the sufferings of the Captive Briton are forcibly delineated. The whole composition denotes the experience of a Professor.

114. *The Representatives of Hell*. This well-coloured Tableau abounds with fertility of imagination, and truth of character.

Mr. NORTHEY, *Banbury.*

115. *The Corsican Fairy*. A happy similitude.

116. *A Secretary of State*, in Miniature. This elegant little Bijou does not appear likely to last long.

117. *Portrait of King Theodore*. Ridiculously despicable.

118. *Sancho Panza, Governor of Baratania*. The archness, the penetration, and the simplicity of the celebrated Esquire are not at all discernible.